
101 QUESTIONS ABOUT
PAINTING & DECORATING
Lowe H.S. Brothers
PAINTS & VARNISHES
QUALITY UNSURPASSED SINCE 1869

101

QUESTIONS AND ANSWERS

ABOUT

PAINTING AND DECORATING

FACTS
EVERY HOME OWNER
SHOULD KNOW

Distributed through the courtesy of
dealers in Lowe Brothers Products

MONEY-SAVING HELPS FOR EVERYONE WHO USES PAINTING OR DECORATING MATERIALS

This book was designed to serve a three-fold purpose.

1. To help you find the answers to painting and decorating problems.

2. To help you select the materials exactly suited to the job.

3. To help you save money in whatever painting or decorating work you may undertake to do or have done for you.

All the products mentioned in this book are made by The Lowe Brothers Company. We offer them to you in full confidence that they are unsurpassed in every merit you have a right to expect in high quality painting and decorating materials.

But whether you use our products or those of some other manufacturer of quality paints, there is one very important thing to remember.

Always follow carefully the directions on the can label because manufacturers of quality paints and paint products make exhaustive tests and experiments to learn the *one best way* to use their products. So—for best results—*always follow* directions.

TAKE PROFESSIONAL PAINTER'S ADVICE

Here's one more thing to remember. Always take a professional painter's advice when it comes to matters pertaining to painting and decorating—even though it does not coincide in every way with the recommendations given in this book.

Through our vast experience over a period of more than sixty years we have set down what we believe to be the correct answer to every painting and decorating question asked in the following pages. However, conditions may vary in different localities.

So, should our directions and those of any experienced painter be at variance, we urge you to accept *his* advice with assurance and confidence.

LET US HELP YOU

In this booklet we have given the answers to the questions most often asked by those about to undertake some painting or decorating job. However, should you desire further information—should you wish the answer to some question not found in this book—we urge you to write direct to us.

We maintain a Department of Decoration solely for the purpose of assisting home owners and we want you to feel free to use it at any time—it will cost you nothing and may save you both time and money.

THE LOWE BROTHERS COMPANY, DAYTON, OHIO

Quality Unsurpassed Since 1869

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COLOR SUGGESTIONS

FOLLOW DIRECTIONS!

In using any of the paints, varnishes or stains recommended in the following pages, always observe carefully the directions on the label of the can. We urge this because by doing so you will be sure to get the best possible results. Experiments are apt to prove unsatisfactory and costly.

101 QUESTIONS AND ANSWERS ABOUT PAINTING AND DECORATING

1 *Question:* How often should building exteriors be repainted?

Answer: As soon as the old paint is in such condition that it will no longer protect the surface, the building should be repainted. In every case not less than two coats should be given. Never attempt to secure a good job of painting with one coat.

2 *Question:* Which is better, to paint a house one coat every two years or two coats every four years?

Answer: Painting a house one coat every two years will prove to be a failure. A house should be given not less than two coats at each painting and should be repainted whenever necessary.

3 *Question:* When should the old paint be removed before repainting?

Answer: If the old paint is peeling or scaling, it should be removed before any paint is applied. This is because the new paint can only hold to the paint over which it is applied. If the old paint comes off, the new paint will come off with it. Also, when a surface has been given numerous coats of paint, the paint sometimes checks and cracks, producing an alligator effect. For best results such paint should be removed before applying any new paint.

4 *Question:* What is the best way to remove old paint? Is a solution of strong lye water advisable?

Answer: Do not use strong lye water. It is dangerous to use in the strength necessary to remove paint. If paint is to be removed from the exterior of a building it may be done with a painter's blow torch, burning the paint off. Care must be taken to prevent setting fire to the building. On interior surfaces, or on any small surface, Paint and Varnish Remover should be used to remove paint. If Paint and Varnish Remover is used, care must be taken to remove all traces of the Remover before applying paint.

5 *Question:* Between what temperatures is it best to apply paint?

Answer: Paint should not be applied on the sunny side of a house in extremely hot weather. Neither should it be applied when the temperature is below fifty degrees.

6 *Question:* Since there are no materials in a good prepared paint that will freeze, what is the objection to applying such paint in freezing weather?

Answer: There are several objections. The paint would be so hard to spread in freezing weather that it would be necessary to thin it with turpentine to such an extent that the paint would be injured before it could be applied. If the paint could be applied properly in such weather, the cold would cause the linseed oil to wrinkle. This gives the appear-

ance of a paint that has dried perfectly flat. Also, the paint will have a frosted appearance. Dark colored paint will look whitish in places. Never paint the outside of a building in freezing weather.

7 *Question:* When repainting a house where putty has fallen out of a window sash, when should the putty be replaced?

Answer: The painter should go over the house the first thing, patching up and reputtying the window sashes so that the putty will be dry enough to be painted at the same time the house is painted. If the window sashes were not previously painted, then they should be primed before any putty is applied.

8 *Question:* When should nail holes and cracks on a new house be puttied?

Answer: After the priming coat.

9 *Question:* How should knots and pitchy places be treated before painting?

Answer: Give knots and pitchy places a coat of orange shellac. Allow the shellac to dry at least four hours before applying paint.

10 Question: How should the surface be prepared for repainting over places where the old paint is entirely off and the bare wood exposed?

Answer: When the old paint is entirely off in spots, it is an indication that moisture is getting in behind the siding, causing the paint to come loose in places. Before repainting, the building should be thoroughly inspected to find where the moisture gets in behind the siding and such places repaired. When all such leaks are stopped, the bare spots should be sandpapered thoroughly and given a priming coat of paint. When this priming coat is dry the whole job may be painted two coats, using the paint as directed on the can label.

11 *Question:* What is the best way to paint an old weather-beaten surface?

Answer: Use High Standard Liquid Paint, thinning the first coat with about one gallon of linseed oil to each gallon of paint. Allow enough time for this coat to dry, then apply a second coat, thinning the paint with about one quart of oil and one pint of turpentine to each gallon of paint. The third coat should be High Standard Liquid Paint as it comes in the can, without thinning.

12 *Question:* When painting an old wood surface that is checked and cracked, should a filler be used?

Answer: No. There is no filler that will give as good results as priming the surface with High Standard Liquid Paint and linseed oil. The amount of oil depends upon the kind and condition of the surface.

13 *Question:* Why is it advisable to start early morning painting on the east side of the house in the spring and fall?

Answer: In the spring and fall the

nights are very liable to be foggy and sometimes a heavy dew falls. The fog or dew leaves the surface more or less damp. When the sun comes up it shines on the east side of the house and causes that side to become dry first; therefore, it is advisable to start painting on the east side of the house under such conditions.

14 *Question:* How should exterior paint be thinned for the first and second coats?

Answer: Just how the first coat of paint on an exterior surface should be thinned depends entirely on the kind and condition of the surface to be painted and upon the paint to be used. If the old surface is very dry and porous, enough linseed oil should be added to the paint to satisfy the absorption. In addition to proper thinning of the paint on such surfaces, the paint should be applied freely, especially to the driest part of the surface. Sufficient time must be allowed for the extra amount of paint and oil to dry thoroughly. If the surface to be painted is in fairly good condition, less oil should be added. If the surface is in first-class condition, in such places as under cornices and porches, no oil at all should be added, but in order to thin the paint so that it will brush out more easily a little turpentine should be used. Be sure to read the directions on the can label before applying any paint. If the priming coat has been properly thinned and applied, there will be little difference in the thinning of the second coat, regardless of the condition of the surface before the first coat was applied. For the second coat, from a pint to a quart of linseed oil and a pint of turpentine should be added to each gallon of paint. For the third or finishing coat, use the paint as it comes in the can without thinning.

15 *Question:* How can one determine whether or not the right proportion of linseed oil is being used for the first coat for outside painting?

Answer: Any experienced painter should be able to tell at once after painting a small portion of the surface, just how much oil should be added. If the paint dries perfectly flat, more oil should be added; if the paint dries glossy, less oil should be added. See answer to question No. 14.

16 *Question:* When should turpentine be used, and when should linseed oil be used for thinning the first coat?

Answer: If the old surface is porous and absorbs some of the liquid out of the paint, then the paint should be thinned with linseed oil. If the old surface is not porous and does not absorb any of the liquid out of the paint, then a little turpentine may be added for the first coat in order to thin the paint so that it will spread more easily. A little turpentine may also be added to all coats when it is absolutely necessary to paint in cold weather.

17 *Question:* Which should be used in thinning High Standard Liquid Paint, raw or boiled linseed oil?

Answer: We recommend that raw linseed oil be used, but boiled linseed oil may be used if it is known to be pure linseed oil.

18 *Question:* Is High Standard Liquid Paint a better primer for wood than Aluminum Paint?

Answer: Yes. High Standard Liquid Paint, properly thinned, is the best primer of which we know for exterior surfaces. For those who insist upon using aluminum paint, we recommend Lowe Brothers Aluminum Paint, Exterior, a high-grade product which may be used for priming exterior surfaces.

19 *Question:* Is it advisable to add varnish to the last coat of exterior paint to give the paint more gloss?

Answer: Never add varnish to exterior paint for any purpose. If the paint has been properly applied it will have a very nice gloss. Adding varnish will reduce the hiding of the paint, may cause the paint to work hard and probably sag, and also may cause the paint to dry tacky. The paint may not be as durable as it would be without the varnish.

20 *Question:* For exterior painting how many coats should be applied to new wood?

Answer: For very best results on new wood, three coats of paint should be applied. Good results can be obtained by properly applying two coats.

21 *Question:* When a house needs painting, can a good job be secured with one coat of paint?

Answer: No. If the house needs painting the first coat of paint must be thinned with linseed oil for best results. This thinned coat of paint will not hide perfectly and the surface will dry glossy in places and flat in places. The appearance of the first or priming coat is never very attractive. If the paint is applied without thinning with linseed oil, then the oil that is in the paint will be absorbed by the old, dry surface. The paint will quickly fail and might peel and scale and is sure to have a faded appearance in a very short time. Never attempt to secure a good job of painting with one coat.

22 *Question:* How much time should be allowed for drying between coats of exterior paint?

Answer: For best results we recommend not less than three days and not more than two weeks.

23 *Question:* Is it good practice to give a house a priming coat in the spring and the finishing coat in the fall?

Answer: No. If the priming coat has been thinned with the right amount of oil so that it will properly seal the surface, it will not protect the surface through six months of summer exposure unless another coat of paint is put over it. This finishing coat should be applied three or four days after the application of the

priming coat. If a house that was primed in the spring has been allowed to stand until fall, satisfactory results cannot be obtained by putting another coat of paint over the priming coat that has weathered through the summer. Such a house should first be given another priming coat and this, then, followed with a finishing coat, allowing not less than three days nor more than two weeks between the two coats.

24 *Question:* Should a new porch ceiling be painted or varnished?

Answer: A new porch ceiling may be painted or varnished, according to preference. If the ceiling is to be painted, apply the paint as directed on the can label for painting wood houses. If it is to be varnished, clean carefully and apply a coat of Neptunite Spar Varnish thinned about ten per cent with turpentine. When dry, apply a second coat of Neptunite Spar Varnish as it comes in the can, without thinning.

25 *Question:* What is the best way to paint yellow pine siding?

Answer: There is no method that we know of that will make sure of a lasting job on yellow pine the first time it is painted. This is not because there is any fault with the paint, but the dark-colored grain of yellow pine is full of pitch or rosin. This rosin soon commences to deteriorate and crumble under the paint and the paint must come off when the surface to which it is holding breaks up. If hard pine must be used, then for best painting results the building should stand for one year before being painted. The weather will destroy some of the rosin in the lumber and paint will hold fairly well after the lumber has had such exposure.

26 *Question:* Should galvanized water spouting be painted?

Answer: Yes. The first coat should be Lowe Brothers Galvanized Iron Primer. After the primer is dry, any good exterior paint may be applied as a finishing coat.

27 *Question:* Can a house that has been stained with shingle stain be satisfactorily painted with paint?

Answer: There are some shingle stains that contain a substance which will discolor paint applied over it, especially if the shingle stain has not been allowed to weather for some time. In most cases if the shingle stain has been exposed for three or four years it can safely be painted with any exterior house paint. We recommend that before painting an entire house, a test be made by painting one or two shingles with white paint. If the shingle stain is going to cause any trouble, it will, in most cases, show up in about twenty-four hours.

28 *Question:* Is it safe to paint over whitewash?

Answer: No. Remove the whitewash by washing with clear water. Allow the surface to dry out, then paint.

29 *Question:* How should a brick building be painted to obtain best results?

Answer: The difficulty in painting an old brick building is due to absorption. The bricks are so porous that the linseed oil soaks out of the paint and into the bricks, leaving a weakened film on the surface. When painting such buildings the first coat should be thinned with about one gallon of linseed oil to each gallon of paint. After the paint has been thinned properly, it should be applied freely, soaking the dry bricks as much as possible. The first coat of paint, thinned as directed above, should be allowed to dry for at least one week. This is necessary because of the extra amount of linseed oil added to the paint, and because of the extra amount of paint that will be absorbed by the bricks. For best results on such buildings three coats of paint should be given. The second coat should also be thinned with about one-half gallon of linseed to each gallon of paint—the exact amount depending entirely upon the condition of the surface. The third coat should be applied as it comes in the can, without thinning.

30 *Question:* Can a damp brick wall be painted?

Answer: Never paint a damp wall of any kind; allow the wall to dry out.

31 *Question:* What kind of paint should be used to paint the mortar joints between bricks?

Answer: Any good exterior paint. The paint should be applied with a brush, known as a brick liner.

32 *Question:* How soon after a rain is it safe to paint a cement building?

Answer: Cement buildings not previously painted will absorb a large amount of water during a rain, and it will sometimes require as long as a week of warm, dry weather for all of this water to evaporate, leaving the surface dry enough for painting.

33 *Question:* What causes paint to adhere to some boards on a side of a house, while it will blister and peel on other boards?

Answer: The boards on which the paint has blistered and peeled were probably damp at the time the paint was applied. The reason they were damper than the other boards is because they were softer or perhaps full of sap. Then, too, moisture may be getting in at certain places on the siding of the house; in this way certain boards would be wet, while others would be dry. There is no paint that will stick to damp surfaces. It is sure to blister and peel.

34 *Question:* Why does paint peel?

Answer: Peeling is always caused by some condition of the surface which prevents the paint from getting a secure hold. On exterior work moisture causes practically all of the peeling. On interior work peeling may be caused by wax, oil or grease on the surface at the time the paint was applied.

35 *Question:* What should be done before repainting a surface from which the paint has peeled?

Answer: If the old paint is peeling it is a sure sign that moisture has caused or is causing the trouble. A careful investigation should be made to eliminate the cause of peeling before repainting. For best results the old paint should be removed before the new paint is applied.

36 *Question:* Why does paint peel around windows and doors and along the corner boards, when it does not peel any place else on the house? How can such peeling be stopped?

Answer: When paint peels around windows and doors it is a sure sign that moisture is causing the peeling. When it rains, water gets in at the joints where the siding boards join the window casings, door casings and corner boards. It soaks along the wood and also wets the building paper behind the siding for a distance of several feet. This causes the paint to peel. In such cases the painter should make up a putty composed of white lead and whiting. This should be mixed to a thick paste or putty, with linseed oil. The putty should then be forced into the cracks until they are entirely closed. It does no good to just stop up the surface of the cracks, they must be filled to the bottom, then the putty will not fall out. After this is done and the siding thoroughly dried out (a week or ten days of dry weather is sufficient), sandpaper the loose paint off and repaint.

37 *Question:* Will aluminum paint, applied to blistered or peeled surfaces, prevent recurrence of this trouble?

Answer: No. Blistering and peeling are caused by moisture. The remedy is to stop moisture getting in behind the surface to be painted. When this is done and the surface perfectly dry, there will be no recurrence of blistering or peeling.

38 *Question:* What causes paint to crawl?

Answer: When exterior paint crawls it is caused by the first coat being too glossy. The gloss comes from adding too much linseed oil to the priming coat. Such crawling is usually encountered around and under the cornices. This is because the old paint is almost always in better condition under the cornices, therefore, the addition of too much linseed oil to the priming coat produces too much gloss on such a surface. The same paint, if applied farther down on the house, would probably dry with less gloss and therefore would not crawl.

In painting over surfaces in good condition, care should be taken not to add too much oil to the priming coat. If the paint must be thinned, turpentine should be used. If the priming coat is already on and the paint crawls, it can usually be stopped by going over the surface with steel wool or with a rag dampened with turpentine. The addition of a small amount of water to the last coat of

paint will also prevent crawling. The best method to prevent crawling is to have the priming coat correctly thinned so that crawling will not occur.

39 *Question:* Why does exterior paint scale in streaks on the siding boards?

Answer: Scaling is almost always caused by pitch or rosin in the wood. In wood such as pine, fir, cypress, etc., the pitch or rosin is in streaks in the wood. Since paint scales on the resinous or pitchy portion, it naturally scales in streaks.

40 *Question:* What causes paint to sag?

Answer: Sagging is usually caused by applying the paint unevenly, or by applying too thick a coat.

41 *Question:* What causes dark paints on interior or exterior surfaces to dry, spotted?

Answer: When the oil that is in the paint is absorbed by the surface over which the paint is applied, the paint will be lighter in color. This is because the coloring in the paint is much darker when wet with oil, than it is when dry or free from oil. The remedy is to be sure the surface to be painted is uniformly and thoroughly sealed or primed before applying the finishing coat.

42 *Question:* How can cracks in a porch floor be filled so that the filler will not come out?

Answer: A porch floor should first be primed, then fill the cracks with Crack Filler and finish with Porch and Deck Paint.

43 *Question:* What is the best way to prepare the surface and paint a cement porch floor, to insure a uniform finish?

Answer: Be sure that the surface is entirely clean and that all trace of soap used in cleaning is removed by rinsing. Allow the surface to dry thoroughly, then follow the directions on the Porch and Deck Paint can label.

44 *Question:* What is the correct way to paint a new wood porch floor?

Answer: At the time the floor is being laid each board in a new wood porch floor should be given a coat of paint on the edges where the tongue and groove come together. This is a messy job, but it is well worth while, because it assists in keeping the flooring boards from rotting out due to water running into the cracks between the boards. As soon as the floor is laid the excess paint on the surface along the cracks should be wiped off with a dry rag and the floor allowed to dry out thoroughly before any paint is applied. A new porch floor should be given three coats of paint. Be sure to read the directions on the can label and thin the paint as directed.

Porch floors receive the severest kind of exposure; they are subjected not only to the action of the sun and rain, but also to the wear and tear

of everyday use. It is, therefore, not expected that the paint on a porch floor will wear as long as the paint on a house. If a porch floor is kept well painted the floor will last indefinitely.

45 *Question:* What is the correct way to paint a wood porch floor that has been painted previously?

Answer: In painting a porch floor that has been painted previously, clean the surface thoroughly, being sure to remove all grease, wax or oil from the surface. Scrape off all dirt with a stiff putty knife and sandpaper all rough places smooth. At least two coats of Porch and Deck Paint should be given the floor, thinning the paint for the first coat as directed on the can label. Never attempt to paint a porch floor with one coat only. Satisfactory results cannot be expected from less than two coats.

46 *Question:* How can a new pine surface be finished in walnut, and have a varnished finish?

Answer: Stain the pine with Lowe Brothers Oil Stain, Walnut. When dry, apply two or more coats of varnish. Rub to a dull finish, if desired.

47 *Question:* Is it necessary to remove rust before painting metal surfaces? What is the best way to remove rust?

Answer: All rust should be removed from metal surfaces before finishing with any paint. If the rust is not removed the metal will continue to rust, cause the paint to come off and make an unsightly spot. The best method for removing rust is to sandpaper the spot until all trace of rust has been removed and the spot is bright. It should be painted at once to prevent rust forming again.

48 *Question:* What kind of paint should be used on a metal roof?

Answer: For all metal roofs use any color of Standard Metallic Paints. Standard Barn Paint may also be used. If the roof to be painted is galvanized iron, then it should be given a coat of Galvanized Iron Primer first. Over this apply Standard Metallic Paint or Standard Barn Paint. Derby Red is a lower priced paint than Standard Barn Paint or Standard Metallic Paint, and when properly thinned, will give a fair service on metal roofs. For best results always apply two coats.

49 *Question:* Can old shingle roofs, not previously painted, be painted or stained satisfactorily?

Answer: Yes. Such old roofs can be painted any color. They can also be stained almost any color of shingle stain except the lighter ones; the darker colors give better results.

50 *Question:* How can leaky metal roofs be repaired?

Answer: Minor leaks can be repaired by applying a coat of Liquid Roof Cement. While the Roof Cement is still wet, cover the hole to be repaired with a stout piece of muslin

or burlap, pressing the cloth tight to the wet paint. Then brush on a heavy coat of Liquid Roof Cement, covering the cloth completely. Major leaks should have the attention of a competent tinner. Leaks in composition roofs may be repaired in the same way.

51 *Question:* When a composition roof starts to leak in several places, will spreading Roof Cement over the entire surface stop the leaks?

Answer: If the holes in the roof are very small, one or two coats of Liquid Roof Cement should stop the leaks. The roof should be examined carefully, and any large holes filled with Paste Roof Cement. Extra large holes should be repaired with composition roofing patches before painting.

52 *Question:* How can galvanized iron spouting be painted so that the paint will stick?

Answer: Be sure it is free from grease and dirt, then apply a coat of Lowe Brothers Galvanized Iron Primer, following the directions on the can label. When this is dry, any good exterior paint may be applied over it.

53 *Question:* What is the correct way to paint a barn?

Answer: The procedure in painting barns is very much the same as in painting houses. The best paint to use on barns is High Standard Liquid Paint which should be used in all cases when the barn and house are to be the same color. However, most barns are painted with paint made especially for barns, which is cheaper in price than high-grade house paint. Lowe Brothers Standard Barn Paint will give results unsurpassed by any barn paint, but it cannot be made in as many attractive colors, as there are in High Standard Liquid Paint.

For best results in painting barns careful attention must be given to the first or priming coat. When Standard Barn Paint is used it should be thinned with linseed oil at the rate of from one-half to one gallon of linseed oil to the gallon of paint for the priming coat. The amount of oil depends entirely upon the condition of the surface. Old, dry surfaces require more oil than surfaces previously painted and that are in good condition.

Derby Red Barn Paint also will give good results on barns and is slightly cheaper than Standard Barn Paint. It must be thinned for both the first and second coats, according to the directions on the can label.

In painting with Standard Barn Paint the paint should be used as it comes in the can for the finishing coat. In using Derby Red Barn Paint the last coat should be thinned with one-half gallon of linseed oil to the gallon of Derby Red.

Never attempt to secure good results by painting a barn one coat only—always apply two coats. Many new barns are sided with hard pine siding. There is no paint or no

method of applying paint, that we know of, that will make sure that the paint will not scale off of the pitchy places in the hard pine in from one to three years. For best painting results we recommend that barns or other buildings of hard pine be allowed to stand at least one year before painting. The sun and weather will destroy the rosin in the immediate surface of the wood, thereby allowing the paint to get a firm hold and good results will follow.

54 *Question:* What paint should be used on the inside of a wood silo?

Answer: Do not paint the inside of a wood silo. Wood silos are very much like wood barrels; they must be kept wet or the hoops will fall off and the barrels or silos will leak. Painting the inside of a silo will seal the surface and prevent the moisture properly swelling the wood.

55 *Question:* What is the correct way to paint a wood fence?

Answer: Be sure the wood is dry and clean, then paint with two or more coats of High Standard Liquid Paint, using the paint as directed on the can label for painting houses.

56 *Question:* What is the correct way to paint an iron fence?

Answer: Remove all of the rust by scraping and sandpapering. Apply two coats of any exterior paint such as Standard Metallic Paint or High Standard Liquid Paint.

57 *Question:* How should swimming pools be prepared for painting? What kind of paint should be used?

Answer: All of the water should be drained from the pool and the pool allowed to dry out thoroughly. Then the walls and floor should be scraped and cleaned to remove all loose paint. Best results will be obtained by applying two coats of High Standard Liquid Paint of the color desired. This will be as durable a finish as can be used. If a smoother and more glossy finish is desired, the pool may be finished with Linduro Enamel, but the enamel is much more expensive. Also when the pool is filled with water, that part of the enamel that is under the water will not look any better than when finished with paint. The part that is above the water will be somewhat smoother and have a higher gloss. It is not to be expected that paint constantly under water will wear more than one year, and the interior of pools should be cleaned and painted at least once every year.

58 *Question:* When doing inside painting is it advisable to have the room well ventilated while the paint is drying?

Answer: Yes. Paint dries more rapidly in a room that is well ventilated.

59 *Question:* How can a plastered wall that is full of air checks be painted so that checks will not show?

Answer: On such walls apply a coat of Super-Sealer, being careful to

brush repeatedly across the checks from every angle. Apply the Super-Sealer freely. Allow to dry thoroughly, then finish with either Mello-Gloss or Mellotone. In the case of large cracks in the plaster, they should be cut out and patched before any painting is done.

60 *Question:* Is sizing necessary on plastered walls not previously painted, when they are to be finished with Mello-Gloss, Mellotone or other paints?

Answer: All new plastered walls must be sized before applying the first coat of any paint. If Mello-Gloss is to be used as a finishing coat, the first or sizing coat should be composed of Mello-Gloss and Mello-Gloss Reducer. If Mellotone is to be used, then Mellotone and Sealcote should be applied as a first or sizing coat. Read carefully the directions on the can labels. For best results two coats of Mello-Gloss or Mellotone should be applied over the sizing coat; however, good results may be secured with one sizing coat and one finishing coat of either Mello-Gloss or Mellotone.

61 *Question:* What is the best way to paint wall board that has a texture similar to Celotex?

Answer: Size the wall board with Lowe Brothers Neptoseal freely. Allow to dry, sandpaper lightly, then finish with Mellotone or Mello-Gloss.

62 *Question:* Should painted walls be cleaned before refinishing?

Answer: If the old painted walls are fairly clean it is usually not necessary to clean them before painting. When painting kitchen walls and ceilings it is safest to clean the walls before applying paint. This is because such walls soon become coated with an oily substance which comes from gas fumes and from cooking.

63 *Question:* Is sizing necessary on a plastered wall that has previously been painted?

Answer: If the old finish has a gloss and is in good condition, sizing will probably not be necessary. If the old paint is a flat wall paint, we recommend that Sealcote be added to the first coat of Mellotone applied over such a surface, or that Mello-Gloss Reducer be added to the first coat of Mello-Gloss. When dry, the finishing coat of either Mellotone or Mello-Gloss should be applied as it comes from the can, without thinning.

64 *Question:* How should cracks in a plastered wall that has previously been painted be treated before applying finishing coats of paint?

Answer: Cut out the cracks by scraping with a tool such as a screw-driver until the cracks are about one-half inch wide. Make the cracks wider at the bottom than at the surface. Fill with plaster of Paris or plaster, being careful to fill just level with the surrounding surface. Allow to dry, then apply a coat of Sealcote or Super-Sealer over the newly filled

portions to seal the surface. Finish with not less than two coats of paint.

65 *Question:* Before painting with Mello-Gloss, should a sealer be used on a wall that has previously been papered, and the paper removed?

Answer: For the first coat add one-half gallon of Mello-Gloss Reducer to the gallon of Mello-Gloss. This will act as a sealer. Then finish with a second coat of Mello-Gloss as it comes in the can, without thinning.

66 *Question:* Can ordinary plastered walls that are papered be decorated in a rough, painted finish?

Answer: It is never safe to paint over wall paper. The old wall paper should be removed and the walls may then be finished, scumbled and glazed, or stippled, as may be desired.

67 *Question:* Can an oil paint be applied over kalsomine?

Answer: It is always best and safest to remove the kalsomine before attempting to paint the walls. Good results are often secured, providing the kalsomine surface is firm, without removing the kalsomine by giving the kalsomine a coat of raw linseed oil to which a small amount of drier has been added. The linseed oil should be allowed to dry a week or ten days, then apply the finishing coats of paint as directed on the can labels.

68 *Question:* Can an oil paint be applied over wallpaper?

Answer: All wallpaper should be removed before attempting to apply any paint. However, if the wallpaper is all solid and in good condition it may sometimes be painted with fair success, but the wallpaper is very liable to commence to peal off at any time.

69 *Question:* What is the best way to refinish a wall with Mellotone, that has previously been painted with flat wall paint?

Answer: Add one-half gallon of Sealcote to each gallon of Mellotone for the first coat. The second coat of Mellotone should be used as it comes in the can, without thinning.

70 *Question:* What is the best material to use for painting basement walls?

Answer: It depends on the finish desired. Lowe Brothers Fume Proof White, Mill White, Mello-Gloss or High Gloss Wall Finish will produce excellent results on a dry basement wall.

71 *Question:* What causes paint to peel on basement walls?

Answer: Practically all basement walls are below the surface of the ground. When it rains the ground becomes wet and the moisture from the ground comes through the basement wall, causing the paint to peel. All basement walls should be coated on the exterior with a heavy coating of Lowe Brothers Blak-En-Al before the ground is filled in. This will

prevent the moisture from coming through the walls.

72 *Question:* Will Stucco Paint applied to the inside of a basement wall stop the moisture coming through the wall?

Answer: No. We do not know of any way to paint the inside of a basement wall so that moisture will not come through. The only remedy for this condition is to waterproof the outside of the basement wall, which may be done with Lowe Brothers Blak-En-Al.

73 *Question:* What makes some of the quick-drying paints wrinkle?

Answer: Applying the paint in too heavy a coat will cause it to wrinkle when dry.

74 *Question:* How is glazed finish produced?

Answer: Glazed or Antique Finish—Tint Glazing Liquid with the desired Oil Color and brush it over the dry, painted surface. Allow to remain until partially set before wiping. On textured walls wipe off the hills, leaving the color in the hollows. On smooth walls, pat or mop the glaze coat with waste or cheesecloth, to give a soft, mottled effect, or simply press the wiping rags against the glaze coat. Glazed woodwork or furniture should be given a coat of flat varnish, or waxed.

75 *Question:* How is a Scumbled finish produced?

Answer: The background may be Flat, Semi-Gloss, High Gloss Wall Finish or Enamel, and must be bone-dry. The Scumble coat may be Glazing Liquid tinted with Oil Color—it may be Mellotone or Mello-Gloss. Mellotone used for the Scumble coat should be thinned with Mellotone Glazing Liquid to retard its setting. For the coarsest design, press loosely crumpled paper or rags against the wet Scumble coat. For a somewhat smaller pattern, roll crumpled paper or rags over the Scumble coat. For a fine pattern, pat the Scumble coat over and over with a wad of crumpled paper, using a stippling motion.

76 *Question:* How is a sponge imprint finish produced?

Answer: Cut an ordinary sponge to give flat surfaces. Use a board, sheet of tin, or plate to serve as a palette. Wet the sponge in water and squeeze it out as dry as possible. Brush some paint on the palette, touch the flat of the sponge to it, press it lightly but firmly against the wall to make the imprint. Several imprints may be made without renewing the paint on the sponge. Apply imprints in a hit-or-miss fashion, turning the hand at the wrist to make the impressions in different directions, but do not turn the sponge in the hand, because the formation of the sponge regulates the pattern on the wall. When the sponge becomes clogged with paint, wash it in turpentine or benzine, then with water, and proceed as before. A

second color may be applied without waiting for the first imprints to dry.

77 *Question:* How is a Tiffany finish produced?

Answer: Glazing Liquid and Oil Colors are required. Thin each oil color with the Glazing Liquid, using a separate vessel for each. On that part of the wall that is to be done at one working, apply a coat of Glazing Liquid, either untinted or tinted with one of the oil colors to appear in the blend. On this wet coat, daub the other colors in irregular splotches. With a handful of cheesecloth, waste, sponge or brush, commence working around the outer edges of the color splotches, gradually blending all together. Much or little blending may be done, depending upon the effect desired. High lights are produced by using a little extra pressure in places.

78 *Question:* Where and when should Stippling White be used?

Answer: Stippling White should be used only on surfaces where a stippled finish is desired. It should never be used as a smooth wall paint. Apply one thick coat of Stippling White over a well sealed wall and stipple with an ordinary stippling brush. Be sure to follow the directions on the Stippling White can label.

79 *Question:* When both stain and filler are used on new, open grained woods, which is used first?

Answer: The stain must be used first. When it is perfectly dry it should be given a very thin coat of shellac. The wood should then be filled with Paste Wood Filler, colored to match the stain.

80 *Question:* Is shellac a good foundation for varnished floors?

Answer: We do not recommend shellac on new floors or on any other floors except when the old finish has been removed with Paint and Varnish Remover. In such cases we recommend a thin coat of shellac before applying the first coat of varnish to prevent damage to the varnish from any Remover that may have been left on the floor.

81 *Question:* Which shellac should be used, white or orange, on a new oak floor?

Answer: We do not recommend using any shellac on an oak floor. Use Neptunite Floor Varnish for all coats.

82 *Question:* How should a new floor be finished in a natural varnish finish?

Answer: Be sure the floor is clean and smooth. If the wood is oak, fill with Paste Wood Filler. When dry, apply two coats of Neptunite Floor Varnish. If the wood is pine, fir, or other close grained woods, apply three coats of Floor Varnish. For thinning, read the directions on the can label.

83 *Question:* What is the best way to finish a new maple floor?

Answer: A very durable and satisfactory finish can be produced by applying a coat of Painters' Master Oil, thinned with equal parts of turpentine. This mixture should be applied to the floor with a brush, being careful to apply it evenly. It is very penetrating and will soak into the maple flooring, hardening the surface and at the same time bringing out the grain and producing a very pleasing effect. One coat is usually sufficient. In some cases, if the floor is very dry, two coats may be necessary. This finish is not intended to put a coating on the surface of the floor. It is intended to penetrate, preserve and beautify the wood.

84 *Question:* What is the proper way to paint a new interior wood floor?

Answer: The floor must be clean, dry and free from grease. Apply two coats of floor enamel. The first coat should be thinned in accordance with directions on the can label. The second coat should be applied as the enamel comes in the can, without thinning. For very best results three coats should be applied to a new floor.

85 *Question:* How can worn places such as in front of a door be refinished to match the balance of the floor?

Answer: Sandpaper with the grain of the wood and clean the worn places thoroughly, then stain with Lowe Brothers Oil Stain to match the original color of the floor. Use the stain according to the directions on the can label and when dry apply one or more coats of varnish to the entire floor.

86 *Question:* How should an old varnished floor be prepared for painting or varnishing?

Answer: The floor should be washed with soap and water to remove all traces of grease or floor oil which may have come from a dustless cloth or mop. If the floor has been waxed then the wax must be entirely removed (see directions in answer to question No. 87) before any paint or varnish is used. Sandpaper with the grain of the wood and with a painter's duster remove the dust caused by the sandpapering. Then apply two or more coats of paint or varnish.

87 *Question:* Can a varnished floor that has been waxed be revarnished without removing the wax?

Answer: No. All traces of wax must be removed before the varnish can be applied. There is no quick or easy way to remove wax. The surface should be washed with turpentine, changing the cloth frequently and continuing to wash with turpentine until the floor is as clean as possible. During this washing procedure, the cracks in the floor will become filled with wax and for this reason we recommend that a thin coat of shellac be applied to the floor before applying varnish. If floors that have

been waxed must be refinished, we strongly recommend that they be redressed. This will produce a new surface; then varnish the same as new floors.

88 *Question:* What is the best way to refinish an old, painted floor in a natural finish?

Answer: Have the floor redressed by scraping, planing or sanding; then finish the same as for a new floor.

89 *Question:* How can a natural wood effect be secured over an old painted surface?

Answer: This method of finishing is called graining. One method is to give the surface two coats of Neptunite Varnish Stain Ground Color, allow to dry, then grain with Neptunite Graining Compound and a Graining Tool, which may be secured at any paint store. A little experimenting on the part of the user will produce satisfactory results. Full directions for use will be found on the label of the Graining Compound. When dry, finish with Neptunite Varnish Stain Light Oak, Dark Oak or any other color desired.

90 *Question:* Can Varnish Stain be applied to a floor so that laps will not show?

Answer: Yes. Paint only five or six boards at a time, their full length. Apply the stain freely. In this way the Varnish Stain works very easily and there will be no laps.

91 *Question:* What is the proper way to paint an interior cement floor?

Answer: Clean the floor thoroughly to remove all dirt and grease before painting. This can be done best by scraping, then washing with benzine. Do not use soap and water to clean a cement floor that has not been painted previously. In the case of a garage floor, oil and grease cannot be removed by washing with benzine because the benzine will only spread the oil and grease over a larger area. For best results remove as much of the oil and grease as possible by scraping, then burn the remainder out of the floor with a painter's blow torch, sandpaper, brush and then paint with Floor Enamel.

There is a great difference in the texture of cement floors. Some are very soft and porous, while others are almost glass-like in hardness. Extreme care must be taken in applying the first coat. Be sure to have the paint thin enough to satisfy the absorption of the cement floor. The paint should be thinned as directed on the can label. Do not attempt to paint a cement floor that is continually damp.

92 *Question:* What is the proper way to repaint an interior wood or cement floor?

Answer: Clean the floor thoroughly by washing with soap and water. Rinse carefully with clean water to remove all traces of soap. Allow the floor to dry thoroughly. For best results two coats of Floor Enamel

should be given. The enamel should be applied according to the directions on the can label.

93 *Question:* What system should be followed to produce a natural varnish finish on new woodwork or furniture?

Answer: If the woodwork is oak, walnut, mahogany, or any other open grained wood, it should first be filled with Lowe Brothers Paste Wood Filler, used according to the directions on the can label. Allow to dry, then apply two or more coats of varnish.

If the woodwork is close grained wood, such as birch, pine, gum, cypress, etc., sandpaper with the grain of the wood and remove the dust caused by the sandpapering, with a painter's duster, and apply three coats of varnish.

94 *Question:* What system should be used in finishing new woodwork with enamel?

Answer: For best results where the finish is to be enamel, the woodwork should be of close grained wood; however, open grained woods may be used, but they must be filled with Paste Wood Filler before applying finishing coats. After the paste wood filler is dry apply two or more coats of Enamel Undercoating, which should be applied freely. It is not necessary to sandpaper between coats. Then apply a coat composed of half Enamel Undercoating and half Enamel. When dry, sandpaper with the grain of the wood with fine sandpaper and apply finishing coat of Enamel. On close grained woods the first coat should be Enamel Undercoating to which one pint of raw linseed oil has been added to each gallon of Enamel Undercoating. Then finish the same as for open grained wood.

95 *Question:* Why use Enamel Undercoating under enamel?

Answer: Enamels are more or less transparent and are not as easily brushed out, nor do they cover as much surface as Enamel Undercoating. Enamels cannot be sanded easily to a level finish. Enamel Undercoating hides well, is easy to brush out and a slight sanding makes the surface perfectly smooth and level.

96 *Question:* Is it necessary to give woodwork and furniture a coat of flat paint before finishing with Quick-Drying Enamel?

Answer: No. Clean the old surface, removing all grease, oil or furniture polish. Sandpaper with the grain of the wood, then use the Quick-Drying Enamel for all coats.

97 *Question:* Should wood surfaces upon which furniture polish has been used be cleaned before varnishing, painting or enameling? Why?

Answer: Yes, all surfaces upon which furniture polish has been used should be thoroughly cleaned with benzine before varnishing, painting or enameling. If all trace of furniture polish is not removed, paint or var-

nish will not dry properly and later may chip off.

98 *Question:* What is the best way to varnish a chair so that the varnish on the seat and arms will be sure to dry hard and not remain sticky?

Answer: Always wash furniture with benzine, then sandpaper with fine sandpaper with the grain of the wood before revarnishing. If the surface is not entirely clean the varnish will not dry.

99 *Question:* Can a surface previously finished in varnish be enameled?

Answer: Yes. Wash the surface with benzine, wipe dry, then sandpaper with fine sandpaper and apply two or more coats of enamel.

100 *Question:* Can lacquer be applied over a painted, varnished or enameled surface?

Answer: If the old paint, varnish or enamel is hard, lacquer may be applied over it in most cases without any difficulty; however, we strongly recommend removing the old finish before applying lacquer, in accordance with the directions on the lacquer can label.

101 *Question:* How should lawn and porch furniture be painted?

Answer: Be sure to have the furniture clean by washing with benzine or gasoline, then remove all loose paint by sandpapering and apply two coats of Quick-Drying Enamel.

102 *Question:* What is the best way to refinish varnished furniture a different shade without removing the old finish?

Answer: Clean the furniture thoroughly by washing with benzine. The furniture may then be stained any shade of Neptunite Varnish Stain that is darker than the surface to be stained.

103 *Question:* Can a surface previously painted or enameled be finished in a natural varnish finish?

Answer: Yes. Remove the old paint or enamel with Paint and Varnish Remover, then remove all traces of the Paint and Varnish Remover by washing with turpentine, then sandpaper smooth with the grain of the wood and stain with Oil Stain of the desired shade. When the stain is dry apply two or more coats of Varnish.

104 *Question:* How can interior window sills be refinished when the varnish is cracked and worn off in spots?

Answer: Remove all of the old varnish by scraping, then refinish the same as for new wood.

105 *Question:* What is the best way to refinish wicker furniture?

Answer: The best and easiest way to refinish wicker furniture is to apply the material with a spray; however, any paint suitable for such surfaces can be readily applied with a brush.

106 *Question:* When building a new building is it advisable to paint the exterior of basement walls? Why? What type of paint should be used?

Answer: Yes. The exterior of basement walls should be given a coat of Lowe Brothers Blak-En-Al. This will prevent moisture coming through to the inside of the wall.

107 *Question:* Is it necessary to remove the old finish when repainting an automobile?

Answer: No. Sandpaper the old finish smooth and paint as directed on the Auto Enamel can label. See question No. 109.

108 *Question:* What is the correct size brush to use in painting an automobile?

Answer: A 2½″ Chinese Bristle Varnish Brush.

109 *Question:* What is the correct way to paint an automobile?

Answer: Remove all grease and oil by washing with benzine or gasoline. Sandpaper all of the car with fine sandpaper, being sure to sandpaper the rough places perfectly smooth. Remove with a painter's duster all of the dust caused by the sandpapering, then apply two coats of Auto Enamel. The first coat should be thinned about ten per cent with turpentine. When the first coat is dry, sandpaper lightly with fine sandpaper, remove the dust and apply a finishing coat of Auto Enamel as it comes in the can, without thinning.

110 *Question:* How should scratches on an automobile be treated before finishing with Auto Enamel?

Answer: Sandpaper perfectly smooth, remove the dust caused by the sandpapering and finish with Auto Enamel.

111 *Question:* When painting an automobile with Auto Enamel, what part should be painted first?

Answer: First, paint the top part of the body down to the molding. Then in order, the body, wheels and top. Never paint the wheels first for the reason that the brush used in painting the wheels will soon get full of dirt and specks. This will mar the finish if the same brush is used later to paint the body.

112 *Question:* Is there an enamel top dressing for automobiles, that will not crack?

Answer: We have never had a complaint on Lowe Brothers Auto Top Finish cracking. Sometimes the top to be painted is in such bad condition that the top itself has already cracked. Applying top finish to such a surface will not eliminate the cracks—they will still show.

113 *Question:* What is the correct way to paint a wood boat?

Answer: Be sure the boat is per-

fectly dry and clean before attempting to paint. Apply three coats of High Standard Liquid Paint as directed on the can label for painting houses. This method will produce a very durable finish, but does not give a high lustre. If a high lustre is desired, the boat should be painted with Auto Enamel instead of High Standard, following the directions on the can label for painting automobiles.

114 *Question:* What is the best way to paint or repaint a new wood blackboard?

Answer: If new wood, sandpaper the surface smooth, sandpapering with the grain of the wood. Apply a coat of High Standard Liquid Paint, Lead Color. The paint should be thinned with one pint of turpentine and one pint of linseed oil to the gallon of paint. This first, or priming coat, should be allowed to dry for several days. Then sandpaper with the grain of the wood until smooth and finish with Blackboard Slating.

If the wood has been painted previously, sandpaper and finish with Blackboard Slating. No priming is necessary.

115 *Question:* What is the correct method to use in painting bicycles and motorcycles?

Answer: Remove all oil and grease by washing with gasoline or benzine. Then use fine sandpaper until all of the surface to be painted is perfectly smooth. Remove the dust, caused by the sandpapering, with a painter's duster, then apply two coats of Lowe Brothers Auto Enamel, following the directions on the can label.

116 *Question:* What is the correct method of painting farm implements and trucks?

Answer: Remove all grease, dirt and loose paint by scraping and washing with gasoline, then sandpaper. When the surfaces are dry, remove the dust caused by the sandpapering, using a painter's duster, and apply at least two coats of Truck and Tractor Paint, following the directions on the can label.

117 *Question:* How should linoleum or oil cloth be cleaned before varnishing or lacquering?

Answer: Linoleum or oil cloth should be washed with soap and water to remove all of the grease that may be on the surface. The soap and water should be rinsed off several times with clear water to remove all traces of soap. Allow the linoleum or oil cloth to dry thoroughly before applying varnish or lacquer.

118 *Question:* Will paint give satisfactory service on old linoleum?

Answer: Yes. Clean the linoleum thoroughly with benzine or wash with soap and water. Be sure to remove the soap by washing several times in clear, cold water. Allow to dry thoroughly and apply Lowe Brothers Floor Enamel, following the directions on the can label.

119 *Question:* How may linoleum be renewed when pattern is worn?

Answer: Paint and sponge-imprint it.

First, wash linoleum with turpentine to remove wax or oiliness (make sure there is no flame in the house).

Choose colors to suit walls, woodwork and furnishings. Apply two coats of Floor Enamel or Quick-Drying Enamel for background and let dry. Cut an ordinary sponge in pieces of convenient size, using a separate piece for each color. Brush each imprint color on a saucer, wet the sponge in water and squeeze it out as dry as possible. Select the side you will use for the imprint, touch it to the paint on the saucer, press it lightly but firmly against the floor. You can make a number of imprints before renewing the paint on the sponge and should apply them in hit-or-miss fashion, turning the hand at the wrist so the imprints point in different directions. Start at the corner farthest from the door and apply one color to the space you can reach, then follow with the second, and so on, until the space you can reach is finished. Do not be afraid to let the imprints in various colors overlap. When sponges become clogged with enamel, wash them in turpentine, then water, and proceed as before. After the sponge-imprints are dry give the floor two coats of Neptunite Floor Varnish. Revarnish the floor at intervals to keep it like new.

120 *Question:* Which is the best finish for inlaid linoleum, Linoleum Varnish or Linoleum Lacquer?

Answer: Both are good. We do not recommend that a new linoleum be given a coat of either varnish or lacquer until after it has been used for some time. It should then be cleaned thoroughly by wiping with benzine or by washing with soap and water. Be sure to remove all traces of soap and water before finishing. Then apply either Linoleum Varnish or Linoleum Lacquer. The Linoleum Varnish will give a very high gloss while the Linoleum Lacquer will have very little gloss. The chief advantage of the lacquer is that it dries almost at once.

121 *Question:* What is the correct method of painting radiators?

Answer: Clean the radiators thoroughly and apply two coats of Mello-Gloss as it comes in the can, without thinning. There are other paints that will give good results on radiators, such as Auto Enamel, Quick-Drying Enamel, Mellotone or Floor Enamel. Aluminum Paint looks well on radiators, but gives off less heat than the other paints recommended.

122 *Question:* Can the inside of the oven of a gas stove be painted successfully?

Answer: Yes. Use Aluminum Paint. Before applying any paint to a gas stove, all grease must be removed by washing with strong soap and water. If soap and water is used, every

trace of the soap must be removed by washing several times with clear water. If benzine, gasoline or other inflammable liquid is used in cleaning, be sure that there is no fire or flame in the room while cleaning. Open doors and windows to rid the room of fumes.

The outside of the oven and the balance of the stove may be painted with Auto Enamel or Quick-Drying Enamel. The burners, of course, must not be painted.

123 *Question:* What is the correct way to paint a stove pipe?

Answer: Be sure the stove pipe is perfectly clean and free from grease and stove polish by washing with strong soap and water and rinsing with clear water.

If benzine, gasoline or other inflammable liquid is used in cleaning be sure that there is no fire or flame in the room while cleaning. Open doors and windows to rid the room of fumes.

Apply a coat of Iron Enamel. Allow the Enamel to dry thoroughly before building a fire in the stove. The Iron Enamel will remain on the stove pipe for a long time, except in cases where the stove pipe becomes exceedingly hot.

124 *Question:* When is the best time of the year to paint screens?

Answer: We recommend painting screens in the fall. They should be cleaned and given at least one coat of Screen Enamel. The wood or metal frames, as well as the mesh, should be painted.

125 *Question:* Should screens be painted on one or both sides?

Answer: Both sides of the screen should be kept well painted. Occasionally the inside of the frames will be in excellent condition and only the outside need be painted. If the wire needs painting it should be painted on both sides.

126 *Question:* Can regular outside house paint be used on screens when a certain color is desired?

Answer: Yes, but it should be thinned with turpentine for painting the screen wire to prevent the paint clogging the mesh.

127 *Question:* How can screen wire be painted so as not to fill up the mesh?

Answer: The paint to be used on screen wire should be thinned slightly with turpentine and brushed on with a fairly stiff brush.

128 *Question:* What are the proper materials to use in painting toys?

Answer: We recommend Quick-Drying Enamel for toys, but other paints, such as Auto Enamel or Par-O-Keet Lacquer may be used.

129 *Question:* What is the best way to paint window shades?

Answer: Window shades, if in good condition, may be painted with Lowe Brothers Mellotone thinned with as much turpentine as can be added

without reducing the hiding quality too much. Dark colors hide better than the light colors; therefore, they will stand more thinning. Be sure the shades are perfectly dry before rolling them up.

130 *Question:* How should brushes be cleaned after using?

Answer: Brushes used in paint, varnish, or enamel should be cleaned thoroughly with turpentine, then washed with soap and water and rinsed thoroughly with clear water. Brushes used in lacquer must be cleaned with Lacquer Thinner, then washed with soap and water and rinsed thoroughly with clear water.

131 *Question:* How can hardened brushes be cleaned and softened?

Answer: The best method is to use a liquid especially prepared for the purpose. This may be secured from any paint dealer.

132 *Question:* How should used brushes be kept in good condition?

Answer: Bore a hole in the handle of the brush and run a wire through the hole, suspending the brush in a bucket partly filled with a half and half mixture of linseed oil and turpentine. The bristles of the brush must not rest on the bottom of the bucket. The linseed oil and turpentine should come up above the bottom of the ferrule of the brush, but never entirely cover the ferrule.

133 *Question:* When using enamel, what causes it to draw together and leave bare spots?

Answer: This condition is called crawling. It is caused either by oil or grease on the surface to be painted or by a very high gloss on the old finish. The remedy is to clean and sandpaper the surface with the grain of the wood before applying the enamel.

134 *Question:* Do paints, varnishes and enamels, particularly floor paints and floor varnishes, dry slowly and sometimes remain tacky for a few days in damp, foggy weather?

Answer: Yes. All paints, varnishes and enamels dry slowly in damp, foggy weather.

135 *Question:* How can a "rubbed finish" be produced on varnish or enamel?

Answer: Allow the varnish or enamel to dry thoroughly, then rub with pulverized pumice stone and oil, using a piece of rubbing felt or a cloth folded several times, for a rubbing pad. Dip the pad into the oil, then into the pumice stone and rub the varnish thoroughly, but carefully. For a dull or flat finish, use pulverized pumice stone and water, proceeding the same as described for rubbing with oil. Rubbing Oil can be secured from any dealer in paint materials.

136 *Question:* Is it necessary to sandpaper all undercoats in an enamel job?

Answer: No. If Lowe Brothers Enamel Undercoating is used, only the last coat of Undercoating need be sandpapered.

137 *Question:* What is the best way to remove kalsomine?

Answer: Most kalsomine can easily be removed by taking a large bucket of water and a sponge and moistening the sponge until it is fairly wet, but not so wet that the water will drip. Wipe the kalsomine with the sponge and it will come off immediately. This procedure should be continued until all traces of kalsomine are removed. If the kalsomine cannot be removed so easily, take a kalsomine brush and wet the walls and ceilings several times with clear water. When the kalsomine is wet all of the way through, take a wide paperhanger's knife and scrape the kalsomine from the surface.

138 *Question:* How can raising or blistering of the old paint, varnish or enamel finish be prevented when refinishing with lacquer?

Answer: The best method is to remove the old finish before applying the lacquer. Applying a thin coat of shellac before using the lacquer will usually prevent this trouble.

139 *Question:* Is it possible to mix lacquer with paint or varnish?

Answer: No. Lacquer will not mix with paint or varnish.

140 *Question:* Can lacquer be thinned with linseed oil, turpentine, or benzine?

Answer: No. Use lacquer thinner only. A small trace of turpentine, linseed oil, or benzine will entirely ruin the lacquer.

141 *Question:* What causes paint to blister?

Answer: Blistering may be due to water or moisture in the surface or to sap in the wood. The evaporation of such moisture or sap produces blistering.

142 *Question:* Why do paints and varnishes sometimes fail to dry?

Answer: When paints or varnishes do not dry properly it is almost always caused by some condition of the surface over which the paint is applied. Paint will not dry over waxed, oily or greasy surfaces, or surfaces that have been washed with soap and the soap not thoroughly removed, or over surfaces that have been frequently cleaned with a dustless mop. The remedy is to have the surface free from oil and grease before applying the paint. (See answer to question No. 86.)

143 *Question:* Why does one can of paint hide better than another can of the same color, and number?

Answer: The hiding qualities of the paint in the two cans is probably the same. The apparent difference in hiding is because the pigment in the bottom of the one can has not been thoroughly stirred into the liquid that is usually found in the top of a can of paint. The proper way to stir paint is to pour off part of the liquid and stir the remaining portion of paint thoroughly. Then return the liquid that was poured off, a little at a time, stirring each time any of the liquid is added until it has

all been returned. Then pour the paint back and forth from one can to another several times. This will insure thorough mixing.

144 *Question:* Can paint or varnish be applied over lacquer?

Answer: Yes. Sandpaper the lacquer thoroughly with fine sandpaper. This will produce what is known as "tooth" assisting the paint to hold to the surface.

145 *Question:* Why is linseed oil recommended for use in the first coat of paint and not in the last coat?

Answer: When a surface is to be painted it is usually more or less porous. The linseed oil that is added to the first coat will soak into the porous surface, sealing it, producing a non-porous surface. Since the surface has been sealed by the first coat, it is not necessary to put any oil in the last coat.

146 *Question:* Some house paints seem to be thinner in the summer time than they are in the fall and spring. Should anything be added to make such paint thicker?

Answer: In the summer time, especially in July and August, the weather is very warm and the surface to be painted is sometimes very warm. This causes the paint to seem thinner. However, it is not thin or lacking in pigments and nothing should be added to it to make it thicker.

147 *Question:* What should be used to thin paint that is too thick for use?

Answer: Different types of paint require different types of thinners. Follow carefully the directions on the can label of the paint you are going to use.

148 *Question:* Is thick paint proof of high quality?

Answer: No. Paint may be made thick by adding a large amount of cheap pigments, or paint may be made apparently thick by the addition of water. In fact, most cheap paints contain a large percentage of water. The water makes an emulsion of the paint which appears thick. Such paint has very little value.

149 *Question:* What is the best way to remove shellac?

Answer: Shellac can be removed best with denatured alcohol.

150 *Question:* What causes varnish to blister?

Answer: It is very seldom that varnish ever blisters, except when applied to a surface where the sun shines directly on the varnish while the varnish is drying.

151 *Question:* What causes varnish to creep or crawl?

Answer: Varnish will crawl if applied to the inside of an exterior door in very cold weather. Varnish will sometimes crawl when the second coat is applied over a first coat that has not been sandpapered. Varnish is sure to crawl over a surface that is greasy or that has been repeatedly

wiped with a dust cloth that is saturated with paraffin oil, or other oil, waxed, or that has been cleaned with furniture polish.

152 *Question:* What causes specks in varnish?

Answer: The specks are not in the varnish. They are small particles of dirt or dust that are either on the surface at the time the varnish is applied, are in the brush, or fall onto the surface before the varnish becomes perfectly dry and hard.

153 *Question:* How soon after cleaning varnish off with Paint and Varnish Remover can a new coat of varnish be applied?

Answer: After cleaning off old paint or varnish all traces of the Paint and Varnish Remover must be removed before finishing with other paint materials. To remove Paint and Varnish Remover, wash the surface repeatedly with turpentine, using a clean cloth as soon as the previous one becomes soiled. Repeat until all trace of the Paint and Varnish Remover has been removed. Allow the surface to dry, then sandpaper thoroughly with the grain of the wood. We then recommend that the first coat be a very thin coat of orange shellac. Then apply the finishing coats of varnish.

154 *Question:* When washing walls should one start at the top, or at the bottom and work upward?

Answer: The best procedure is to start at the bottom, washing the walls carefully, wiping fairly dry and working upward. If the washing is started at the top, water from the wet sponge or cloth may run down over the uncleaned surface, "setting" the dirt and making it very hard to remove.

155 *Question:* How can paint be kept from running down the handle of a brush when painting ceilings?

Answer: Using a good, long bristle brush will eliminate most of this trouble.

156 *Question:* How can painting be done without splattering adjacent surfaces that are not to be painted?

Answer: Either apply the paint more carefully, or use paper or a drop cloth to protect the surface that is not to be painted.

157 *Question:* How may paint spatters be removed from glass?

Answer: The paint spatters should be removed by the painter before they become dry by wiping with a clean cloth. If, however, the spatters have become dry they are easily removed with a safety razor blade in a holder made for the purpose.

158 *Question:* How can paint spatters be cleaned from a painted or varnished surface?

Answer: Such spatters should be wiped up immediately while wet, with a clean, soft cloth. It is impossible to remove dried spatters without marring the finish.

COLOR SUGGESTIONS

FOREWORD

As in every line of endeavor, certain rules must be considered when planning exterior painting or interior decoration.

SUITABILITY is the foundation of all good decoration; if an object or an effect is not in keeping with its surroundings, then it is out of place. Every feature of a room should be in keeping with every other feature and with the room itself. Every exterior job of painting should be planned to prove a credit to the community, as well as suited to the house being painted. Appropriateness should never be lost sight of, inside the house and out.

In all painting and decorating, nature's rule should be observed—that is, the larger the area the less intense should be the color. Remember, "nature paints her butterflies gay, her elephants gray."

The following room descriptions are chosen as being representative of the average home, outlining wall treatments to suit certain furnishings. If definite color suggestions are desired for some specific case, Lowe Brothers Department of Decoration will gladly supply them.

LIVING ROOM

Room decorated to suit the furnishings of the average American family.

Ceiling—Mellotone Buff.

Walls—Mellotone Ivory, glazed with Mellotone Glazing Liquid tinted with Raw Umber in Oil. The wet glaze coat may be treated in various ways to achieve individuality — patted with a large wad of cheese-cloth to a pebble effect—patted swirl effect by dragging the cheesecloth occasionally in a curved motion—wiped vertically from picture molding to baseboard—graduated by using the color heavier at the bottom.

Woodwork—This wall will go well with woodwork found in the average Living Room, whether stained and varnished, painted or enameled in Ivory or Buff.

LIVING ROOM

Ceiling—Mello-Gloss Chamois.

Walls—Mello-Gloss Dado Tan scumbled in Chamois by rolling crumpled paper or rags over the wet Chamois coat.

Woodwork—Mello-Gloss Warm Travertine or Walnut Oil Stain and Varnish.

LIVING ROOM

Room decorated to suit the furnishings of Raspberry, Gold, Turquoise Blue and Black.

Ceiling—Mellotone Cream.

Walls—Mellotone Ivory with Tiffany Finish made with Mellotone Glazing Liquid and High Standard Colors in Oil, using Raw Sienna, Drop Black and Rose Lake.

Woodwork—May be Non-Fading Oil Stain Walnut, finished dull, or Quick-Drying Enamel Deep Ivory.

DINING ROOM

Ceiling—Mellotone Buff.

Walls—Medium Tan scumbled in Buff by rolling crumpled paper or rags over the wet Buff coat.

Woodwork—Non-Fading Oil Stain Walnut, finished dull, or Mello-Gloss Chamois.

DINING ROOM

Ceiling—Mello-Gloss Chamois.

Walls—Mello-Gloss Warm Travertine sponge-imprinted in Chamois and Dado Tan.

Woodwork—Mello-Gloss Warm Travertine or Walnut Oil Stain and Varnish.

SUN ROOM

Walls—Textured, painted with Mellotone Aster Yellow, or Mellotone Ivory, glazed in Raw Sienna.

Ceiling—Mellotone Cream.

Woodwork—Quick-Drying Enamel Jade Green.

Floor—Black and white marble effect linoleum, laid in a special design to fit the room, with a large black star in the center of the floor, a wide black border around the room and the space between the star and the border filled in with alternating squares of plain black, and black and white.

Furniture—Bright Red Leather and stick reed antiqued and trimmed in bright red and black.

Hangings and Cushions—Hand-blocked linen carrying the room colors in the pattern.

SUN ROOM

Ceiling—Mello-Gloss Chamois.

Walls—Mello-Gloss Dado Tan, sponge-imprinted in Chamois and Warm Travertine.

Woodwork—Non-Fading Oil Stain Walnut, finished dull.

MASTER BEDROOM

Ceiling—Mellotone Cream.

Walls—Mellotone Medium Tan scumbled in Cream.

Woodwork—Gum, stained with Non-Fading Oil Stain Walnut, finished dull.

Floor Covering—Burnt Orange Broadloom carpeting.

Furniture—Walnut.

Twin Bed Covers—Reseda Green, piped in Topaz.

Draperies—Hand-blocked linen with linen color background with pattern carrying Black, Old Blue, Burnt Orange and Reseda Green.

Boudoir Chair—Black satin or sateen.

Chaise-Lounge—Dark Topaz with pillows in the room colors.

Wing Chair—Old Blue striped material.

GUEST ROOM

Fixed background to suit any guest. Slight changes in furnishings for feminine or masculine guest.

Ceiling—Mixture of equal parts Mellotone Light Tan and Mellotone White.

Walls—Mellotone Light Tan, paneled; the panels sponge-imprinted in Mellotone Cream, Green Tint and Light Sand.

Woodwork—Quick-Drying Enamel Deep Ivory.

Floor Covering—All-over design carpet or rug with tan predominating.

Furniture—Bed (or beds), dresser, combination desk and dressing table, straight chair, slipper rocker all enameled with Quick-Drying Enamel Lettuce Green and glazed in Van Dyke Brown.

Easy Chair—Brown Leather.

Draperies—Soft, plain poplin in a green to match the furniture.

For the Masculine Guest

Bed Cover of green poplin like the draperies, severely tailored. *Desk Set* of dark metal, like copper, or a brown or tan blotter. Modernistic, man-like *toilet articles* on the dresser.

When the Feminine Guest is Expected

Bed Covers—Apricot silk or rayon, preferably flounced. *Slip Cover* for brown leather chair, flowered material carrying considerable apricot in the pattern. *Valances* and tiebacks to be like slip cover and used in connection with the green poplin draperies. *Desk* to be equipped as dressing table with dainty accessories, including vanity sticks with apricot shades. *Straight chair* to have seat cushion of plain apricot like bed covers. *Lace scarfs* for dresser and dressing table.

DEBUTANTE'S BEDROOM

Ceiling—Mellotone Light Maize.

Walls—Mellotone Adam Green.

Woodwork—Mello-Gloss Ivory White.

Floor Covering—Eggplant.

Furniture—French Walnut in Adam or Sheraton influence.

Boudoir Chair and Vanity Bench—Lilac, self-striped silk.

Bed Covers—Peach.

Draperies—Blue Spruce lined with Peach.

Vanity Sticks—Silver with silk shades Orchid lined with Maize.

GROWING GIRL'S BEDROOM

Ceiling—Mellotone Cream.

Walls—Mellotone Green Tint.

Woodwork—Quick-Drying Enamel Deep Ivory.

Floor Covering—Rag rugs.

Furniture—Honeytone Maple in New England Colonial design.

Chairs—One straight rush bottom, one rocker with chintz slip-cover.

Dressing Table Flounce—Small-patterned chintz on a yellow ground.

Bed Covers—One of the new calico effect quilts with sealloped edge.

Curtains—Sheer white, ruffled.

Draperies and Plaited Valance—Ivory baekground with flowered pattern in yellow and green edged with wide plaited ruffle in plain yellow; draperies drawn back well off the window and held by euffs of the flowered material trimmed with the yellow plaiting.

Lamp Shades—Shellacked chintz, preferably plaited.

YOUNG MAN'S BEDROOM

Ceiling—Mellotone Buff.

Walls—Mellotone Italian Drab.

Woodwork—Non-Fading Oil Stain English Oak, finished dull.

Floor—Rust carpeting.

Furniture—Jacobean.

Lounging Chair—Green Leather.

Desk Chair—Straight baeked Jacobean with cane seat.

Desk Set—Copper bronze.

Bed Cover—Natural color Monk's cloth with large conventional monogram appliqued on the eenter in Dark Brown felt—the four sides of the cover banded in the same brown.

Draperies—Natural Monk's cloth with conventional design appliqued on corners in Brown, Henna, Moss Green and Orange.

Lamp Shades—Parchment.

KIDDIES' ROOM

Walls and Ceiling—Mello-Gloss Light Canary with a procession of animals and little tots around the room at a convenient height for the children; below this parade the box seats and shelves for toys will be built.

Woodwork—Quick-Drying Enamel Lettuce Green.

Box Seats and Shelves for Toys—Quick-Drying Enamel Blaek lined with Quick-Drying Enamel Peking Blue and trimmed with Quiek-Drying Enamel Lettuce Green.

Little Beds—Quiek-Drying Enamel Peking Blue trimmed in Quick-Drying Enamel Lettuce Green and Quiek-Drying Enamel Citrous Yellow.

Miniature Chairs and Tables—Like the beds or like the shelves.

Toys—Red and Orange predominating.

RECREATION ROOM—Basement

Ceiling—Mello-Gloss Cream.

Walls—Mello-Gloss Bud Green.

Woodwork—Mello-Gloss Bud Green.

Floor—Quick-Drying Enamel Blaek imprinted with Citrous Yellow, Lettuce Green and Twinkle Blue.

Rugs—Dark Green fibre.

Porch swing used instead of eoueh and eovered with striped material in yellow, green, orange, brown and blue. Plain oilcloth or felt-covered pillows in orange, green and blue. One post painted with Mello-Gloss

Bud Green with yellow pots, containing ivy, set in black brackets; another post with bookshelves built around it, painted with Quick-Drying Enamel Black, lined with Quick-Drying Enamel Citrous Yellow, front edges painted with Quick-Drying Enamel Lettuce Green.

Odds and ends of furniture painted —some black, others green and yellow. Hickory lawn chairs varnished with Neptunite Spar Varnish.

RECREATION ROOM—Third Floor

Ceiling and Walls — Mello-Gloss Warm Travertine.

Woodwork—Floor Enamel Dust Gray, edged with Quick-Drying Enamel in a mixture of one part Indian Orange to four parts Citrous Yellow.

Doors—Panels, Mello-Gloss Warm Travertine; stiles and rails, Floor Enamel Dust Gray; beveled edge of panels, Quick-Drying Enamel Orange Mixture.

Furniture—Floor Enamel Dust Gray trimmed in Quick-Drying Enamel Deep Ivory, with touches of Quick-Drying Enamel Lettuce Green and Indian Orange.

Curtains—Light Green theatrical gauze.

Cushions—Green and Orange on black background.

Floor—Cleaned to bare wood . . . one coat Neptoseal—two coats Neptunite Floor Varnish—when dry, wax with Lowe Brothers Wax and before dancing, sprinkle floor with Lowe Brothers Dance Floor Wax.

KITCHEN

Ceiling—Mello-Gloss Bud Green.

Walls—Mello-Gloss Bud Green.

Woodwork—Quick-Drying Enamel Citrous Yellow.

Floor Covering—Mosaic patterned linoleum in Black, Topaz Tan, Peking Blue and Yellow Green.

Furniture in Breakfast Nook—Quick-Drying Enamel Peking Blue trimmed in Quick-Drying Enamel Lettuce Green and Citrous Yellow.

Kitchen Work Table, Stool and Refrigerator — Mello-Gloss Dado Tan trimmed in Quick-Drying Enamel Lettuce Green and Quick-Drying Enamel Peking Blue with touches of Quick-Drying Enamel Citrous Yellow.

Range—Is Black.

Canisters, Breadbox, Sugar Jar, etc.—Quick-Drying Enamel Peking Blue trimmed in Quick-Drying Enamel Citrous Yellow and Quick-Drying Enamel Lettuce Green.

KITCHEN

Redecorated to suit Range of Stainless Steel, trimmed in Black, Gray and Red.

Ceiling and Walls — Mello-Gloss Cream.

Baseboard—Quick-Drying Enamel Black, edged with Quick-Drying Enamel Roman Red.

Other Woodwork—Mello-Gloss

Light Canary edged with Quick-Drying Enamel Roman Red.

Floor—Two coats of Quick-Drying Enamel Black, sponge-imprinted with Quick-Drying Enamels Citrous Yellow, Mist Gray and Roman Red.

BATH ROOM

Linoleum has colors of Black, Cream, Pink and Blue-Green.

Ceiling and Upper Walls—Mello-Gloss Ivory White. Upper walls given a graduated blend in Mello-Gloss Aqua Green and Peach.

Lower Walls—Mello-Gloss Aqua Green.

Woodwork—Quick-Drying Enamel, one-half Jade Green and one-half White.

Inside of Medicine Cabinet—Mello-Gloss Peach.

Shower Curtain—Peach.

Curtains—Plain voile in Blue-Green.

BATH ROOM

Ceiling—Mello-Gloss Peach.

Upper Walls—Mello-Gloss Peach.

Lower Walls—Mello-Gloss Warm Travertine.

Woodwork—Mello-Gloss Chamois or Quick-Drying Enamel Deep Ivory.

EXTERIORS—Regular Siding

Note:—Where there are no shutters, the colors given for shutters may be used on window casings, the balance of the trim to be as suggested.

Black, Green or Brown Roof

Principal Trim—High Standard Ivory.

Window Sash—High Standard Black.

Shutters—High Standard Spruce.

Body Color—High Standard Ivory.

Brown Roof

Principal Trim—High Standard Light Buff.

Window Sash—Blue Star Paint Ceiling Blue.

Shutters—High Standard French Gray.

Body Color—High Standard Light Buff.

Red Roof

Principal Trim—High Standard Sandstone.

Window Sash—High Standard White.

Shutters—High Standard Light Maroon.

Body Color—High Standard Sandstone.

Black or Green Roof

Principal Trim—High Standard Cream.

Window Sash—High Standard Spruce.

Shutters—High Standard Willow Green.

Body Color—High Standard Cream.

EXTERIORS—Shingled or Rough-Sawed Body

Roof—Rich-Tone Shingle Stain Forest Green.
Trim—High Standard Pale Gray.
Sash—High Standard Black.
Shutters—Ceiling Blue.
Body—Rich-Tone Shingle Stain Gray.

Roof—Rich-Tone Shingle Stain Gray.
Trim—High Standard White.
Sash—High Standard Black.
Shutters—Coral Pink.
Body—Rich-Tone Shingle Stain Southern White.

Roof—Rich-Tone Shingle Stain Palmetto Green.
Trim—High Standard Light Drab.
Sash—High Standard Bottle Green.
Shutters—High Standard Spruce.
Body—Rich-Tone Shingle Stain Autumn Brown.

Roof—Rich-Tone Shingle Stain Red.
Trim—High Standard Sandstone.
Sash—High Standard White.
Body—Rich-Tone Shingle Stain Bungalow Brown.

Roof—Rich-Tone Shingle Stain Forest Green.
Trim—High Standard Cream.
Sash—Dark Blue.
Body—Rich-Tone Shingle Stain Gray.

Roof—Rich-Tone Shingle Stain Forest Green.
Trim—High Standard Cream.
Sash—Dark Blue.
Body—Rich-Tone Shingle Stain Bungalow Brown.

Roof—Rich-Tone Shingle Stain Bungalow Brown.
Trim—High Standard Light Buff.
Sash—High Standard Spruce.
Body—Rich-Tone Shingle Stain Forest Green.

STUCCO EXTERIORS

Roof—Variegated in Browns, Copper and Blue.
Trim—High Standard Cream.
Sash—High Standard Cream.
Shutters or Flower Boxes—Dark Blue.
Body—Stucco Paint Light Buff.

Gray Slate Roof

Trim—High Standard Pale Gray.
Sash—High Standard Black.
Shutters or Flower Boxes—High Standard Spruce.
Body—Stucco Paint Granite Gray.

Red Tile Roof

Trim—High Standard Sandstone.
Sash—High Standard White.
Shutters or Flower Boxes—High Standard Light Maroon.
Body—Stucco Paint Sandstone.

Green Tile Roof

Trim—High Standard Light Buff.

Sash—High Standard Light Buff.

Shutters or Flower Boxes—High Standard Bronze Green.

Body—Stucco Paint Rich Ivory.

SUMMER CAMPS OR UNUSUAL SMALL TOWN HOUSES

Forest Green Roof

Trim—High Standard White.

Sash—High Standard Grass Green.

Shutters or Flower Boxes—Blue Star Paint Dark Blue.

Body—High Standard Colonial Yellow.

Bungalow Brown Roof

Trim—High Standard Grass Green.

Sash—High Standard Black.

Shutters or Flower Boxes—High Standard Spruce.

Body—High Standard Apple Green.

Gray Roof

Trim—High Standard Pearl Gray.

Sash—High Standard Black.

Shutters or Flower Boxes—High Standard French Blue.

Body—High Standard Pale Gray.

Palmetto Green Roof

Trim—High Standard Cream.

Sash—High Standard Black.

Shutters or Flower Boxes—High Standard Cream.

Body—High Standard Spruce.

Brown Roof

Trim—Blue Star Paint Ceiling Blue.

Sash—High Standard White.

Shutters or Flower Boxes—High Standard Seal Brown.

Body—High Standard Cream.

Red Roof

Trim—High Standard Pale Gray.

Sash—High Standard Black.

Shutters or Flower Boxes—High Standard Light Maroon.

Body—High Standard Pale Gray.

Black Roof

Trim—High Standard Pale Gray.

Sash—High Standard Black.

Shutters or Flower Boxes—Spruce.

Body—High Standard White.

PAINTING PORCH FURNITURE

Color Combinations in Quick-Drying Enamel.

English Ivy, trimmed in Jade Green, Black and Citrous Yellow.

Wicker Brown, trimmed in Indian Orange and Citrous Yellow.

Apricot, trimmed in Wicker Brown and Deep Ivory.

Peking Blue, trimmed in Lettuce Green, Citrous Yellow and Black.

Jade Green, trimmed in Citrous Yellow and Black.

Mist Gray, trimmed in Indian Orange and Black.

Roman Red, trimmed in Black and Citrous Yellow.

BE CAREFUL IN CHOOSING A BRAND OF PAINT

There are approximately 1,400 paint manufacturing companies in the United States—some are large—others are small. Some are new in the business—others are old and experienced. Some make cheap products to sell at low prices—others make quality products that last and give real service.

The Lowe Brothers Company has been making paint since 1869. That means more than sixty years of experience. During this long period of time we have bent every effort toward *improving* our product so we might give our customers more for their money.

Our policy has proved to be the sound policy. From a humble beginning The Lowe Brothers Company has grown to be one of the great leaders in the paint industry.

From a tiny "paint shop" in '69 you now see huge factories in Dayton, Ohio, and in Toronto, Canada. For quick distribution to dealers there are warehouses in Memphis and in Minneapolis—in Boston and in Chicago—in Jersey City and in Kansas City—in Philadelphia and in Omaha—in Atlanta and in Indianapolis.

Thus, while cheap paint makers fall by the wayside, Lowe Brothers Company continues to grow and render greater service to the home owners of America.

In the long run cheap paints are the most costly you can buy. While quality paints like Lowe Brothers—in the long run—are the least expensive you can use.

Low-grade paint recently analyzed by a recognized testing laboratory contained *63% of water and petroleum distillates!* These, of course, quickly evaporated, leaving only 37% of film forming solids to protect the surfaces they covered.

On the other hand, high-grade paint like Lowe Brothers contains *90% of film forming solids.* Naturally, it covers more square feet per gallon and gives complete surface protection. It looks better, lasts longer and costs less to use.

That's why it pays to buy paint from a manufacturer upon whose word and name you can depend. That's the only way to avoid serious and costly mistakes.

THE LOWE BROTHERS COMPANY, DAYTON, OHIO

Quality Unsurpassed Since 1869

PRINTED IN U. S. A.